

CeReNeM VISITING ARTIST SERIES

Diego Castro Magas

Monday 25 March, 2019

CeReNeM

PROGRAMME

Marco **Bidin** : PNM - Prélude non mesuré (2017, rev. 2019)

for guitar
world premiere

Fiona **Pacey** : Timefold (2019)

for guitar
world premiere

Francisco C. **Goldschmidt** : ...aún caen retazos de esos gritos... (2014/2018)

for amplified guitar

Colin **Frank** : Feeling is Obsolete (2018/2019)

for two electric guitars
world premiere

Pablo **Vergara** : Ludium et (2014/2016)

for amplified guitar



Marco **Bidin** : PNM - Prélude non mesuré (2017, rev. 2019)

for guitar
world premiere

This piece is freely inspired by the unmeasured preludes for Harpsichord of Louis Couperin. The alternation and superposition of contrasting sections (rhythmical / free; extended techniques / ordinario; pitches / noises) expresses the contrasting duality in a constant search for interesting colours of the sound and its projection in the room.

Fiona **Pacey** : Timefold (2019)

for guitar
world premiere

"Time is seen as a river or flame, forking, branching, slewing, slowing, rolling back on itself. In particular time is a complex volume that folds over on itself, both creating unexpected contiguities, and folding time within it."

– Lisa Baraitser, 2017. *Enduring Time*, Bloomsbury Academic, p 34.

Francisco C. **Goldschmidt** : ...aún caen retazos de esos gritos... (2014/2018)

for amplified guitar

This piece was intentionally composed without a preconceived formal plan, flowing, step by step, like an open monologue, without a course, fragmented in disparate verses, looking to imagine the thin sonority of a disappearance through its persistent dissipation. It cautiously approaches silenced and renegade voices that, by all means, are still present. It somehow pretends to draft an elegy by evoking the vestiges of those who have been defeated. Or better yet, by allowing the little that is left of those vestiges in our obstinate un-memory and indifference come to light.

Colin **Frank** : Feeling is Obsolete (2018/2019)

for two electric guitars
world premiere

You can only become deprived of feeling after a long, motivated immersion in human-made technologies. If you believe it, all technologies are an extension of our senses – be them smartphones, clothing, cars, or the written word – meaning engaging them neglects other sensations. Planned obsolescence thus resets engagement. Forget your body is cramped into a small alcove, a seated position. Why not try to oddly warp the present technology's purpose: scrape, rub, bend, push, or hit it? What sound does it make? Do you feel again?

Thanks to Diego Castro Magas and Tom Pauwels for entertaining this idea, trying it out, and making suggestions.

Pablo Vergara : Ludium et (2014/2016)
for amplified guitar

Ludium et explores various microtonal worlds in movement by the change of the string's tension while still vibrating (producing often an active resonance); as well as a fixed microtonal world formed by a succession of sounds very close in frequency, configuring a line of a pixelated quality. There is also a focus on the haptic attributes of the instrument marked by the inclusion of electric guitar techniques such as bends. The work is dedicated to the great guitarist and friend Diego Castro in memory of the good times we had in Huddersfield, where the piece was written.

Diego Castro Magas was born in Santiago de Chile, in 1978. He started music lessons (guitar performance and music theory) under the guidance of Chilean composer Fernando Carrasco in 1992. Later, he studied guitar performance at Catholic University of Chile with maestro Oscar Ohlsen (from 1993, obtaining the Diploma in Guitar performance with summa cum laude in 2000) and in University Ramon Llull with Ricardo Gallén and Fernando Rodríguez (MA in Guitar performance 2005). He has also attended masterclasses from other guitarists such as Eduardo Fernández, Pablo Márquez and Magnus Andersson as well as from lutenist Hopkinson Smith. Also, he studied contemporary electric-guitar under Daryl Buckley. Between 1998 and 2005, Diego was prize-winner in several classical guitar competitions such as 'Liliana Perez Corey Guitar Contest' in Chile, 'Maestro Abel Carlevaro Guitar Competition' in Uruguay, 'Manuel Ponce Gutar Competition' in Mexico, 'Stotsenberg Classical Gutar Competition' in USA and 'Miquel Llobet Guitar Competition' in Spain.

Since 2006, he has been focused mainly in contemporary music repertoire, introducing to Chilean audiences both solo and chamber music major guitar works by F. Donatoni, L. Francesconi, A. Clementi, G. Manca, H. Lachenmann, B. Ferneyhough, C. Dench and M. Finnissy among others. Recently, he has also collaborated with Brian Ferneyhough, James Dillon, Michael Finnissy, Aaron Cassidy, Bryn Harrison, Eric Egan and Clemens Gadenstätter in performances of their solo guitar pieces, respectively. He has performed in main contemporary and chamber music festivals in Chile, as well as in Festival Atempo in Venezuela, 24th Contemporary Music Festival in Cuba, Festival Ars Nova in Ravensburg, Huddersfield Contemporary Music Festival, Klang Festival in Durham, Tacit or Loud Festival for Artistic Research in Malmö and The Dark Precursor: Conference on Deleuze and Artistic Research in Ghent among many others. In recent years, Diego has given research seminars, lectures and workshops on contemporary performance at Nunc Conference in Northwestern University, Lund University, Orpheus Institute in Ghent, Leeds University, Brunel University London, Durham University and University of York. Also, he has published articles on CeReNeM Journal, TEMPO (Cambridge University press) and Divergence Press (University of Huddersfield).

His first solo CD was released in 2009, featuring the first published recording of Ferneyhough's guitar duo "No Time (at all)" along side brilliant Chilean guitarist José Antonio Escobar. In 2015, Diego released the CD 'Shrouded Mirrors' for Huddersfield Contemporary Records, distributed by NMC Recordings. The CD includes the recording premieres of solo guitar pieces by Michael Finnissy, Bryn Harrison, Matthew Sergeant and Wieland Hoban alongside pieces by Brian Ferneyhough and James Dillon. Diego obtained his PhD in Contemporary Performance at University of Huddersfield under the supervision of Philip Thomas in 2016, in recognition of his thesis 'Body, Mimesis and Image: a Gesture-based Approach to Interpretation in Contemporary Guitar Performing Practice'. Currently, Diego is lecturer in Guitar Performance and Chamber Music at Catholic University of Chile.

UPCOMING CeReNeM EVENTS

Thursday 28 March

Monday 29 April

CeReNeM

New Music for New Instruments

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ELISION Ensemble



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